

American Cinematographer

Published by the American Society of Cinematographers, Inc.



This Month

Soviets Imprison A. S. C. Member for News
"Scoop" in Filming Lenin's Funeral at Moscow

By John Dored, A. S. C.

A. S. C. Elects New Officers

Merger of Eastern Laboratories is Announced

PUBLISHED IN HOLLYWOOD CALIFORNIA

RELEASES

March 23, 1924 to April 17, 1924

TITLE	PHOTOGRAPHED BY
The Shooting of Dan McGrew	R. J. Bergquist
King of Wild Horses	Floyd Jackman, member A. S. C.
A Boy of Flanders	Frank B. Good, member A. S. C.
Secrets	Tony Gaudio, member A. S. C.
The Hoosier Schoolmaster	Edward Paul
The Next Corner	Alfred Gilks, member A. S. C.
His Darker Self	Not Credited
Singer Jim McKee	Dwight Warren
The Fly	Louis H. Tolhurst, member A. S. C.
Which Shall It Be?	Renaud Hoffman
The Dawn of Tomorrow	Charles G. Clarke
Three Weeks	John J. Mescall
Girl Shy	Walter Lundin, member A. S. C.
The Plunderer	Jul'e. Cronjager
His Forgotten Wife	Max Du Pont, member A. S. C.
The Galloping Ace	Merritt Gerstad
Gambling Wives	Eddie Linden and Jack Stevens
Galloping Gallagher	Ross Fisher, member A. S. C.
Rough Ridin'	Ernest Haller, member A. S. C.
Yankee Madness	Pliny Goodfriend
Dangerous Trails	Not Credited
The Breaking Point	James Howe
Excitement	Jackson J. Rose, member A. S. C.
The Beloved Vagabond	Walter Blakely
Beau Brummel	David Abel, member A. S. C.
Virtuous Liars	Edward Paul
Try And Get It	Not Credited
A Man's Mate	G. O. Post
Mile-A-Minute Morgan	Elmer Dwyer
The Confidence Man	Henry Cronjager, member A. S. C.
Cytherea	Arthur Miller
The Silent Stranger	Ross Fisher, member A. S. C.
Nellie, the Beautiful Cloak Model	Lucien Andriot
Surging Seas	Ernest Miller
Second Youth	J. Roy Hunt
The Dancing Cheat	Wm. Thornley
Between Friends	Steve Smith and Reynald Lyons, members A. S. C.
The Enchanted Cottage	George Folbey

American Cinematographer

FOSTER COLE, *Editor and Business Manager*

Board of Editors—VICTOR MILLER, H. LYMAN BROWNING, KARL BROWN, PHILIP M. WHITMAN
ALFRED B. HITCHINS, Ph. D., F. R. P. S., F. R. M. S., F. C. S., *Associate Editor and New York
Representative*, 31 West 60th Street, Room 602, New York City

Contents

	<i>Page</i>
<i>Soviet Impression A. S. C. Member (a News "Scoop" in Filming Lenin's Funeral at Moscow—By JOHN DORR, A. S. C.)</i>	4
<i>A. S. C. Elects New Officers</i>	5
<i>Exhibitors Herald Focus Camera Department</i>	7
<i>Behind the Camera With A. S. C. Members</i>	8
<i>Tolkart In New Microscopic Film Triumph</i>	9
<i>Drama League Conventions to Honor Cinema at Pasadena</i>	9
<i>The Editors' Lens</i>	10
<i>Merger of Eastern Laboratories Is Announced</i>	12
<i>A. S. C. Members In Camera Hall of Fame</i>	13
<i>In Cameraforum</i>	26
<i>A. S. C. Roster</i>	27

An educational and instructive publication, expounding progress and art in motion picture photography

Published monthly by THE AMERICAN SOCIETY OF CINEMATOGRAPHERS, Inc.

Subscription terms—United States, \$3.00 a year; Canada, \$3.50 a year; foreign, \$4.00 a year; single copies

25 cents. Advertising rates on application

Hollywood, California

Telephone HOLLYWOOD 4404

(Copyright, 1924, by The American Society of Cinematographers, Inc.)

Soviets Imprison A. S. C. Member for News "Scoop" in Filming Lenin's Funeral at Moscow

Cinematographer Defies Red Monopoly and Photographs Burial of Lenin.

By John Dored, A. S. C.

Dored Describes Six Weeks of Incarceration in Inhuman Soviet Prisons.

When motion picture patrons sat peacefully in a comfortable theatre and saw the views of Lenin's funeral, how many of them realized the terrors and hardships which our cinematographer went through to make it possible that they appear on an American screen? Dored, through sheer grit and courage, succeeded, knowing Russia as he does, where others would have failed. And in spite of all the dangers he went through, he calmly says that he is ready to go into Russia again—into a country where he is a marked man and where marked men are killed like rats.

Interesting from a technical stand point, Dored's story here is doubly interesting from a sociological and industrial perspective. It is one of the



JOHN DORED, A. S. C.

The duties of "news" cinematographer are comparatively the same as those of a soldier during war time on a battlefield. As the cinematographer, so the soldier must always be ready, in a moments notice, for action, as soon as orders have been received. The outstanding difference in these two professions, is their weapon, the soldier sticking to his rifle, but the cinematographer to the camera. Doubtless, many people will find this theory exaggerated; however, it is not so. I could count quite many cases where the cinematographer is risking not a bit less than a soldier on the firing line. Take for instance the war films, from the great war, many of them taken from the first lines during action. Take the numerous aviation films; does the cinematographer, recording them on his film, not undergo the same risk as the pilot himself? Or, let us think of films, taken in far-away and wild lands, taken individually or with expeditions; just think of all the risks and hardships the cinematographers had, to get the stuff he was after! The "news" cinematographer must be always alert, always be on lookout for events, for some world's trouble, because the world's troubles are his bread and butter—where there is a trouble, there is a cinematographer.

To illustrate, what an ordeal a "news" cinematographer has to go through some time to get the stuff—I want to recite here my own late experience in conjunction with Lenin's funeral in Moscow, January 27th 1924.

Soviet Refuses Visa

I am free-lancing for a leading American "news" reel. My working territory is the Baltic States, with my headquarters in Riga, Latvia. Russia also would be my territory but for the fact that the Soviet Government has

extremely few stories which have authentically reached print of Soviet methods generally and especially those dealing with the prisoner—who if he is not in prison or if he hasn't been in prison, Dored states, is doomed to be there if he stays under the Red regime long enough.

How the A. S. C. member got the Lenin funeral films—which ultimately came to America—how he got them out of Russia is another story. It is not treated in this article and cannot ethically be told at this time as Dored is still following his profession in regions adjacent to Russia and is far from being removed from the Red grip.—Editor's Note—

Re-publication, in whole or in part, is expressly forbidden.

persistently refused me a visa, until the Lenin's funeral, to enter Russia for the purpose of taking pictures.

Tip From New York

Early in the morning, January 23rd, when I was still under my blankets, I received a cablegram from my firm from New York, instructing me to take all necessary steps to proceed immediately to Moscow to take the Lenin funeral. From this cable I first learned the news that Lenin had died, as the Riga morning newspaper had not been delivered to me as yet. That morning, I was the first visitor of the Soviet Mission of Riga, applying for a special visa to Russia and which I was accorded after some deliberations with the Soviet Ambassador, without his asking, as usual, Moscow first. There was not time for querying Moscow, as, in order to reach the funeral on time, I had to leave Moscow-wards the same day.

Special Letter

The Soviet Ambassador understood the importance that this event should be seen widely by the American public by means of big "news" reel, which I represent, so he issued me not only a special visa both ways, but also gave me a letter of introduction to the Foreign Office in Moscow and another for the borderline authorities, instructing them to let me through at the border customs without trouble with all my cameras and raw stock.

Russian Trips Risky

Going to Soviet Russia is not the same thing as going to some other European country; it is always considered as a risky undertaking. To cite here the reasons for such opinion, would be too long a story and out of place—I

(Continued on page 15)

A. S. C. Elects New Officers



Gaetano Gaudio Is
New President. Busy
Year Ahead for Society



GAETANO GAUDIO, A. S. C.



GILBERT WARRENTON, A. S. C.



HOMER SCOTT, A. S. C.

Officers were elected as follows to head activities of the American Society of Cinematographers for the coming year:

Gaetano Gaudio, president; Gilbert Warrenton, Karl Brown and Homer Scott, vice-presidents; Charles J. Van Enger, treasurer; and Victor Milner, secretary.

The Board of Governors elected for the corresponding period includes the following 15 A. S. C. members: Victor Milner, Philip H. Whitman, James C. Van Trees, the retiring president; Frank B. Good, H. Lyman Broening, Homer Scott, Fred W. Jackman, Charles Van Enger, Gaetano Gaudio, Gilbert Warrenton, King D. Gray, Reginald Lyons, Paul P. Perry, John F. Seitz and Karl Brown. Because of his absence from Los Angeles, Philip H. Whitman, who is in New York City at the present time for Cosmopolitan productions and who has just completed his third term as secretary of the A. S. C., is being replaced pro tem, until his return from the East, by L. Guy Wilky on the Board of Governors.

Gaudio's Record

Gaetano Gaudio, the new president, is ranked as one of the world's foremost cinematographers. He is a veteran in his calling, having begun his career in Italy in 1902. He filmed Italian vehicles for four years when he came to the United States where he continued the profession which he chose as his life's calling.

One of the Pioneers

Gaudio, as will be seen from the date he entered the field of cinematography, is one of the real pioneers in the industry. He had already had several years experience when the motion picture trust was still flourishing and filmed various of the present celebrities in some of

their initial cinema endeavors. He was early identified with the enterprises of Carl Laemmle and, in fact, had charge, besides being cinematographer, of the Imp. company laboratory under Laemmle.

Innumerable of the first productions to reach the motion picture screen were filmed by Gaudio. During his unvarying prominence in cinematographic circles, he has photographed many of the screen's outstanding productions. Before assuming his present affiliation as chief cinematographer for Joseph M. Schenck productions, Gaudio presided over the camera for such vehicles as all of the Harold Lockwood productions for T. J. Balshofer; the Klaw and Erlanger special productions for Biograph; Marshall Neilan's "Unpardonable Sins," "In Old Kentucky" and "Kingdom of Her Dream," the latter two of which starred Anita Stewart; Allan Dwan's "The Forbidden Thing," and "The Sin of Martha;" "Kismet" with Otis Skinner; J. L. Frothingham's "The Ten Dollar Rabe," "The Other Woman," "A Bride of the Gods," "The Man Who Smiled" and "Pilgrim of Night."

Since joining Joseph M. Schenck productions, the A. S. C. president has photographed Constance Talmadge in "East is West;" and all of the Norma Talmadge features including, among others, "The Eternal Flame," "Ashes of Vengeance" and "Secrets."

Gilbert Warrenton, one of the new vice presidents, began his career as cinematographer in 1912 at Universal. Since that time his consistency as a cinematographer has become well established with productions filmed for him variously at Triangle, American, Fine Arts, Famous Players-Lasky, Cosmopolitan and more



CHARLES J. VAN EMDEN, A. S. C.



VICTOR MILNER, A. S. C.

lately with First National and Rupert Julian.

Warrenton Filmed "Humoresque."

One of Warrenton's outstanding productions for Cosmopolitan was the sensationally successful "Humoresque," the theme of which necessarily depended to a great degree on sympathetic and atmospheric cinematography for proper dramatic exposition. Warrenton filmed numerous Paramount productions made in the East—"Playthings of Broadway," "Little Italy," "Dawn of the East," "Land of Hope" and "Hush Money."

Alice Brady, Justine Johnston, Dorothy Dalton and others of the screen's foremost players have appeared before his camera. He recently filmed the First National success, "Flowing Gold," and at present is photographing Rupert Julian's "We Are French," which is being made at Universal City.

With Griffith

If nothing else were said than the fact that Karl Brown, one of the new vice-presidents, was chief cinematographer on "The Covered Wagon," his fame might be well established by that alone. But Brown's successes are by no means limited to "The Covered Wagon." Having begun his career more than 12 years ago, we find his name prominently connected with such vehicles of yesterday as D. W. Griffith's "Intolerance," "Hearts of the World," on both of which he turned second, "The Great Love" and "Romance of Harry Valley."

For 18 months at the beginning of his career, Brown busied himself in the laboratory. Six months he spent as a still man, and he finally broke into active participation in cinematography with a year's experience as an assistant, following which he served two years on second before he won his spurs as a full-fledged first cinematographer.

Chronologically, Brown's career reads as follows: Spring, 1912, joined Kinemacolor Co. of America; 1913, still man with Selig, having worked with Colin Campbell on "The Spoilers"; in 1913, he became assistant with G. W. Bitzer with D. W. Griffith; in 1915, he was detailed to the Griffith experimental department.

Brown's Experiments

This latter position allowed Brown the greatest freedom to experiment and to develop any idea that might be of photographic value. In this department, Brown produced every effect used in Griffith productions from 1915 to 1920. In 1916, he signed a four year personal agreement with D. W. Griffith. In 1918, he joined the army and in 1919, when he was discharged from the army, he returned to his Griffith connection.

In December, 1919, Brown began his affiliation with Famous Players-Lasky, for whom he filmed "The Fourteenth Man," "The Life of the Party," "The Traveling Salesman," "Brewster's Millions," "The Dollar a Year Man," "Should a Man Marry," "Gasoline Gus," "One Glorious Day," and "Is Matrimony a Failure?" The James Cruze successes have all been photographed by Brown, including "The Old Homestead," "The Covered Wagon," "Ruggles of Red Gap" and "The Fighting Coward." Brown, like Victor Milner, the new secretary, is a valued member of the board of editors of the American Cinematographer, to which he has made invaluable contributions.

Scott Is Versatile

Homer Scott, one of the new vice-presidents, has had a long and varied career as a cinematographer, during which time he has shot some of the outstanding features as well as photographed in Mexico under the most adverse conditions.

Submarine Work

Scott was a pioneer in submarine work, having photographed Annette Kellerman in "What Women Like" and "Deep Waters."

Sennett Features

Scott later filled a long period of service with Mack Sennett studios where he shot many of the best-known comedies to be produced. He has to his credit numerous of the Sennett features including "Heartbalm," "Molly-O" and "Suzanna" which had Mabel Normand for their star.

(Continued on page 25)

Exhibitors Herald Forms Camera Department

Prominent Trade Paper
Praises Achievements of
Cinematographers.



New Section Devoted to the
Interests of Cinematographic
Artists.

Whole-hearted recognition of the cinematographer has been given by the Exhibitors Herald which, in its issue of April 26, began a permanent department "devoted to the advancement of screen photography" with an explanatory foreword that "this department is dedicated to the cinematographers of the country, and is published for the purpose of bringing to exhibitors and producers a better understanding of the men who are in such a large measure responsible for the advance in art, lighting and photography of motion pictures."

Leads to Public

The importance of the Exhibitors Herald in thus dedicating a department to the cinematographer cannot be overlooked. Students of the camera have long recognized that a sincere appreciation of cinematography on the part of the exhibitors is a strong connecting link between the cinematographer and the public which ultimately sees his work.

Exhibitor Interest

It is also forcibly pointed out that the exhibitor himself should not be impervious to the merits of superior cinematography; and, circulated widely as it is among the exhibitors in which field it was a pioneer, the Exhibitors Herald is in a position to do untold good in a direction in which the American Cinematographer has shaped its efforts so long—sensible recognition of screen photography.

Nichols In Charge

H. E. Nichols, a special representative of the Exhibitors Herald on the West Coast with present headquarters at the Herald's Los Angeles office of which Harry Hammond Beall is manager, has spent several weeks at the various studios in the interest of the new cinematographers' department which, it is stated, will be in his active charge.

Pictorial Division

The initial appearance of the department carries pictures of well-known cinematographers and their directors. A. S. C. members who appear in the pictures include William Fielder, Jackson J. Rose, Arthur Edison, Frances Cooby, Norbert Brodin and Frank B. Good.

Van Buren Letter Reprinted

It is believed that the Herald's exhibitor readers will find interesting the re-print, in the new cinematographer department, of the letter of Ned Van Buren, A. S. C., to Joseph Plunkett, managing director of the New York Strand, relative to the cutting of cinematographers' credit titles from releases shown in the Strand and other theatres.

Practical Department

That the Exhibitors Herald has established an extremely practical department, both from the viewpoint of its readers among exhibitors and among studios, cannot be doubted. It is the belief of those who are in a position to know that the Herald will find, as the American Cinematographer has discovered long since, that an important number of people—particularly projectionists—on the staffs of exhibitors (if not the exhibitors themselves) have a live interest in cinematographic affairs, and the exhibitors magazine which takes cognizance of that interest surely will never have cause to regret for having done so.

"Ben-Hur" Company Busy with Pre-Shooting Arrangements

Tremendous preparations now being made to film "Ben Hur" are described in a letter received from June Mathis, editorial director of the Goldwyn studios who is now in Italy with the company which is to film the immortal Lew Wallace story.

The company is now preparing to film the galley scenes at Anzio, Italy. The slave galleys already have been built. Miss Mathis describes the company's experiences in Anzio thus:

"The citizens tendered us some sort of ceremony, at Anzio, where we are to do the galley scenes. The city was presented with one hundred and fifty dollars—I never saw such a fuss made over that sum of money before. Colonel Braden (technical director) Mr. Brabin, Mr. Edington, the business manager, Mr. Boyle, the cinematographer and myself partook of the repast they gave us.

"There were about 25 Italian officials connected with the city and the shipyards. They stood around and made speeches, to the accompaniment of the popping of champagne corks and the booming of Vermouth and cordial bottles. Although it was seven o'clock in the evening, they served us nothing but cake, pastry—and champagne."

Frederick C. Albert In New Position with National Cash Register

Frederick C. Albert, well-known in Middle Western cinematographic circles, has become affiliated with the Photographic Department of the National Cash Register Company, Dayton, Ohio.

Albert, prior to making his new connection, was on the staff of a leading Dayton newspaper for some time.

Behind the Camera with A. S. C. Members

Above, right, presents a view which the Metro press department describes thus: "John Arnold, A. S. C., says it is difficult to photograph through a human head, particularly a director's cranium. The man hiding behind the megaphone is Edward Groue, director of Viola Dana in 'Along Came Ruth.'"



Below, left, wherein the cinematographer, Bert Glennon, A. S. C., explains the value of color of make-up to bring out half tones and skin texture that gives the star, Leatrice Joy, "the skin you love to touch" on the screen. Miss Joy is the star in Cecil B. De Mille's "Triumph," of which Glennon was chief cinematographer.

Below, right, Herford Tynes Coulting, A. S. C., solves the problem in carrying heavy camera equipment. This shot catches the A. S. C. member on a scene during his present expedition in India.



Tolhurst in New Microscopic Film Triumph

A. S. C. Member to Film
Scientific Vehicle of Feat-
ure Length.



"Secrets of Life" Prove Suc-
cess of Microscopic Motion
Picture.

For the first time in the history of motion pictures an "educational" is to be made on the same elaborate scale as any of the big super-productions and "road-showed" at top prices.

Word of this radical departure in film progress has just come from Principal Pictures, where, for the past few months Sol Lesser, producer of the Harold Bell Wright productions and Louis H. Tolhurst, A. S. C., scientist and maker of the "Secrets of Life" series, have been working quietly on a scenario which, when filmed, is destined to prove one of the most astounding creations that have yet come out of picture-land.

"Life Secrets" Successful

The task of serving educational films in delectable form is not new to Lesser and Tolhurst. Their series of short subjects known as "The Secrets of Life," treating of the life of the ant, the doodlebug, the spider, the fly and other insects, have taken the country by storm and have proved to be the most successful series of short reel subjects released this year.

Entertainment Plus Education

Notwithstanding their authenticity from an educational standpoint these films, with their abundance of humor, have proved that a picture may contain a maximum of entertainment value and yet serve as excellent educational material.

Volumes in Book Form

Although the exact nature of the big production has not yet been made public, it is understood that it will treat of the development of life from its earliest stages, encompassing in its scope a field that would take many volumes to describe in book form.

An undertaking, such as the vast one contemplated, would be looked upon skeptically by practical picture men were it undertaken by any but Lesser.

But this producer, with his almost uncanny knowledge of "what will prove successful at the box-office," commands the respect of all picturedom through his record of achievement.

It was he who first brought out Jackie Coogan as a star in such productions as "Peck's Bad Boy," "Circus Day," "Oliver Twist," etc., after Jackie's sensational characterization in Chaplin's "The Kid."

Speaking of Sol Lesser and the contemplated project of the "super-educational," Tolhurst says: "It is not alone Mr. Lesser's knowledge of the practical side of producing that will make this picture a success. It is his sense of responsibility to the public which he always feels, and his desire to give to the world only creations that render a service—films that make folks happy, that make them think, and both.

"A student and educator himself, it was only natural that Sol Lesser would be the logical producer to go to when I first conceived the insect pictures which he has

since released under the title of *Secrets of Life*. His masterly handling of this series is prophetic of the success which our educational picture, to be produced on a super-production basis, is bound to achieve."

Drama League Convention to Honor Cinema at Pasadena

Southern California being Filmdom's capital, the Drama League of America has decided to devote one session of its forthcoming convention to the Silent Drama, because it is meeting in Pasadena which is a neighborhood to Hollywood. The convention will be held May 27 to June 2, next.

This will be the first time in the history of the Drama League, which is now fourteen years old, that any official recognition has been given to the screen. Owing to its increasing importance and the mighty strides in production that have been made during the past year motion pictures will be the special order of business, Saturday afternoon, May 31.

An interesting program is being prepared. William C. deMille has been invited to be the chief speaker; and there will be other equally well known workers in the motion picture field to discuss their problems and aspirations from a dramatic standpoint. The final day of the convention will be in charge of the Los Angeles branch of the Drama League, who will take the delegates on a tour of the studios of Hollywood and Culver City.

In connection with the Drama League Convention, there will be a conference of representatives of the little, art and community theatres of the land. One of the leading non-professional groups of the country—the Pasadena Community Players—will contribute to the program of entertainment. In this way, the Drama League hopes to draw all the different elements contributing to the amusement of the people dramatically closer together.

Bert Glennon, A. S. C. Praised for Work in De Mille's "Triumph"

Fresh praise for the cinematographic artistry of Bert Glennon, A. S. C., is being given by critics who have reviewed Cecil B. De Mille's production of "Triumph."

In this production Glennon duplicates the photographic excellence which is playing so large a part in the success of De Mille's "Ten Commandments," on which the A. S. C. member was chief cinematographer.

The Editors' Lens

- - - focused by FOSTER GOSS

Drama Honors Films

- ¶ Announcement is made that an important part of the forthcoming drama league convention in Pasadena, California, is to be devoted to motion pictures. The silent drama should be proud of the compliment coming, as it does, from such a notable assemblage that has decided to do films honor.
- ¶ In particular, the success of the community players in Pasadena is a thing to be admired, just as the progress of the cinema is to be admired. The Pasadena venture illustrates that an American community likes drama—and when it likes drama, it likes motion pictures.
- ¶ If films were inclined to be selfish in the instance of Pasadena, they might well lay claim to a lively sprig of the Crown City laurel wreath, for, it might be said, the Pasadena idea has been "sold," in a publicity way, to the residents of that city and of Southern California. And the person who has been responsible for this wholesome means of salesmanship was one of the first motion picture and studio publicity directors in Southern California—H. O. Stechan, who left films to broadcast Pasadena's movement to national fame. Truly, the cinema's loss here was the legitimate's gain.

Excise Tax On Cameras and Lenses

- ¶ Cinematographic and photographic quarters are still "up in arms" to have the federal excise tax on cameras and lenses repealed. Little, if any, results have come as yet from their efforts but this situation is proving a spur rather than a hindrance. An Eastern subscriber calls attention to an important point, as follows:
- ¶ "Cameras and lenses are the only articles subject to excise taxes which come under the head of apparatus used by a large number of men to earn their living with; in other words, the tools of their trade, and this is a very unjust discrimination against the photographic business. These taxes affect approximately 11,000 photographic studios, about 1000 commercial photographers, a large number of press photographers and motion picture photographers, also a great many scientific men and professional men who use photography in their work; and photography is used by

the Federal Government, every State Government and practically every educational institution has a photographic department."

A Progressive Step

- ¶ An account appears elsewhere in this issue of the founding by the *Exhibitors Herald* of a cinematographers' department. This publication wishes to congratulate the Herald on its progress. The Quigley trade paper has been in direct touch with the exhibitors for a long time, and the cinematographers' department's presentation to the Herald's readers should ultimately work much good for all concerned.
- ¶ This publication believes that the Herald will find that interest in cinematography extends to more persons than those for whom it is an absolute means of livelihood. When that interest extends to exhibitors to the extent that none of them are moved to cut out the cinematographers' credit titles, then a worthy accomplishment will have come to pass.

The Nonentity Disspelled

- ¶ The *Illustrated Daily News* of Los Angeles deserves the cinematographer's appreciation for the manner in which, through L. B. Fowler, motion picture editor, it handles production stills which appear in Mr. Fowler's department. The time was—and it has not entirely passed—when the caption under a photograph bearing the likenesses of the cinematographer and other members of the company utterly failed to include the cinematographer's name, or at the best inconsequentially referred to him in some such fashion as "and the cameraman."
- ¶ But the Daily News has thrown the procedure to the discard. Every cinematographer who appears on a production still in its pages is fully referred to by name in the caption accompanying the picture, all of which continues to make friends for the Daily News.
- ¶ While we are on the subject of Los Angeles newspapers, the fact should be noted that Pearl Rall, drama editor of the *Evening Express*, credits the cinematographer in the reviews in her department whenever the cinematographer's name is ascertainable.
- ¶ Miss Rall, moreover, is appreciative of the merits of cinematography and never fails to point out the high points in superior work.

Merger of Eastern Laboratories Is Announced

Craftsmen, Erbograph, Republic and Commercial Traders in Consolidation.



New Film to Be Known As Consolidated Film Industries, Inc.

Announcement has been made of the consolidation of important Eastern film laboratories, to be known as Consolidated Film Industries, Inc., with a capitalization of \$6,000,000.00. Consolidated Film Industries, Inc., have taken over all the assets and the businesses of Craftsmen Film Laboratories, Erbograph Company, Republic Laboratories and Commercial Traders Cinema Corporation.

L. James San will head the new organization as President and General Manager. Mr. San will immediately take up the task of coordinating the work of the various companies.

Herbert J. Yates, Vice President, will take charge of sales and advertising. Associated with him as special representatives will be Messrs. Benjamin Goetz and J. Brophy. Messrs. W. H. Everts and A. Carter will continue in the Consolidated sales force.

Harry M. Goetz and Leonard Abrahams, Vice Presidents, will have charge of the management of all of the plants taken over, and associated with them will be the complete technical staffs formerly with the various companies.

General Offices

Benjamin Goetz has been elected Treasurer, and Hubert E. Witmer Secretary. Ludwig E. B. Erb, Morris San, Edmund C. Deanstye, Joseph San will together with the officers named in the foregoing make up the Board of Directors. The general offices of the Consolidated will be established at the earliest possible date at 729 Seventh Avenue, New York City.

Considerable new equipment has already been ordered,

with the object of insuring uniform quality in all plants, while a special service department dedicated to the needs of all customers in every question that affects film or printings has been organized. This service department will be operated for the benefit of producers, distributors and exhibitors, so as to take care promptly of all demands of any nature and of all questions that may arise—not only in securing increased efficiency but better service throughout the world.

Plan Los Angeles Establishment

Arrangements are already under way for the establishment of a large laboratory in Los Angeles, for the purpose of first-hand cooperation with Coast producers and distributors.

To Enter England

It is also planned to establish a large laboratory in England, so that negatives turned over to the Consolidated in the United States will be available at all times for printing in foreign countries, thus not only insuring proper custody and care of valuable negatives but likewise prompt delivery of prints in the countries where they are needed of the standard quality and excellence established in the American market.

The organization of Consolidated Film Industries, Inc., marks the retirement from active business of Ludwig G. B. Erb, who welcomes the opportunity to take a much needed rest from the arduous duties which have occupied him so successfully for so many years. Mr. Erb, however, has consented to continue on the board of directors as chief technical advisor.



JACKSON J. ROSS, A. S. C., who, since the earliest days at Essanay, has been recognized as an ace in his calling. Jackson at present is producing Universal features with cinematographic excellence.



ERNEST PALMER, A. S. C., who has such productions to his credit as George Loane Tucker's "Ladies Men Love" and "Virtuous Wives." Palmer was a topographer in England before he came here years ago.



GEORGES BIZARD, A. S. C., whose cinematography in Charles Ray's "The Courtship of Miles Standish" and other Charles Ray productions is still attracting praise throughout the land.

A. S. C. Members in Camera Hall of Fame



ALEX HEIMERL, A. S. C., who is a veteran among veterans. He filmed more than two score of J. Warren Kerrigan's first vehicles. Wallace Reid played some of his first roles before Heimerl's camera.



ROLLIE TOTTEHHEIM, A. S. C., who has filmed Charles Chaplin's greatest productions. Rollie's latest is "A Woman of Paris," in which harmonizing photography is proving to small factor.



DAN CLARK, A. S. C., who roams the West with Tom Mix to get typical Western atmosphere for Fox productions. Dan is always on the move and is a true frontiersman among cinematographers.



ROBERT S. NEWHARD, A. S. C., whose many releases have been climaxed in Universal's "The Hunchback of Notre Dame," directed by Wallace Worsley. "The Hunchback" photography was superb.



KING GRAY, A. S. C., who started on the road to fame seasons ago when he photographed De Mille's original "The Squaw Man" which marked the birth of the Paramount organization.



FAXON DEAN, A. S. C., who has been turning out successes since long before he filmed Lionel Barrymore in "The Copperhead." Dean's counterpart in his vehicles invariably has been Joe Henabery, director.

EASTMAN POSITIVE FILM

Make sure the release print is on Eastman Positive Film and you make sure that the photographic quality of the negative is carried through to the screen for your audiences to enjoy.

Look for the identification "Eastman" "Kodak" in *black* letters in the film margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

SOVIETS IMPRISON A. S. C. MEMBER

(Continued from page 4)

leave that side of the story to be described by politicians.

Shortly told, I had just enough time to get my passport, Latvian and Russian visas, in order to catch the Moscow train the same day—I hardly had time to bid good-bye to my family and off I was. There was no time left for thinking of the dangers.

Paired the Buck

Thirty six hours later, I arrived in Moscow without any trouble, went immediately to the Foreign Office and asked there for a permit to film the Lenin's funeral. The Foreign Office informed me however, that all matters in the moving picture line were dealt exclusively by another Government institution, called "Goskino" (Government Cinema Dept.) and advised me to apply there, giving me their letter of introduction and saying: "In case you should have difficulties there, call on us again and we will help you out as much as we can."

Knows Russia

Before proceeding, I want to say that Russia used to be my own country and is familiar to me as such. During the Soviet Regime, I worked there as cinematographer for nearly two years and left Russia in 1920. Therefore I know very well the conditions of work in my line there and know just as well what kind of organization "Goskino" is and what I can expect from it in the Lenin's funeral case.

Films Monopolized

I knew in advance that I would be refused the permit, because "Goskino" was always and still is sticking hard to its monopoly in the moving picture game in Russia. They do not like outsiders.

Walking into the "Goskino" offices I met there several of my old friends, cinematographers, and from them I learned that a special committee had been formed by "Goskino," under control of which the Lenin funeral would be filmed.

Modest Price

The chairman of this committee informed me that no one else would be allowed to shoot the funeral except "Goskino" and that "Goskino" itself would sell monopoly rights for the picture to the entire world. Further he said, if my firm would make an offer to buy the American rights for a sum exceeding half a million roubles, (\$250,000) they would be willing to discuss the matter in the committee.

All Or None

I glanced at his head and found it a bit swollen, so this was the reason for the \$250,000 price! To my offer up to \$5000 dollars he would not listen at all and I was flatly denied the permit in a form of a letter.

With heavy heart I started back to the Foreign Office and asked their help. The next day the Foreign Office issued me a correspondent's ticket, by virtue of which I could reach the Red Place, where the funeral had to take place.

No Immunity

On this ticket was nothing said about the right to take pictures and in reply to my question: "Can I take pictures with this ticket," I got a reply: "Try and take, but we do not guarantee that you will not get arrested."

I understood, that this ticket would give me only the chance to reach the place of the event, but would not in any way protect me. I had to take chances and pre-

From Canada to Australia

the American Cinematographer, its list of subscribers reveals, is read by men who, in a large measure, are keeping in the van of film, technical and scientific progress through the medium of its columns.

Truly, the sun never sets on the subscribers to the American Cinematographer.



TO THE AMERICAN CINEMATOGRAPHER

Herewith find \$3.00 to pay for one year's subscription to THE AMERICAN CINEMATOGRAPHER, subscription

to begin with the issue of

— 192 —

Name

Address

HEADQUARTERS

for Motion Picture Cameras

Now in Stock

THE NEW DEBRIE INTERVIEW for News & General Outdoor Work

Now fitted with stop motion crank.
Outside Focusing and diaphragm bars.
Quick lens changing device.
Direct Focusing tube.
Adjustable Shutter.
Clips to hold up front of camera when loading.
Film Reverse and film punch.
Direct View finder.
Same movement and construction as professional Debie.
Outfit comes fitted with 2-inch F 3.5 Tessar lens;
2 400-foot magazines and leather case.

\$500.00

Motion Picture Apparatus Co., Inc.

118 West 44th St. - - - - - New York City

U. S. and Canada Agents for Debie Cameras & Accessories

(Continued from page 15)

cautions. The correspondent ticket was issued to me by a secretary of the Foreign Office Press Dept., Miss G., as a simple courtesy.

Spies Plentiful

The funeral was set for the next morning at nine o'clock, January 27th. That day happened to be the coldest of the year, registering 28 degs. Reaumur below zero. This day I had to fight very hard with two different factors—with the intense cold and with the secret service men of the widely feared G. P. U. (the former "Cheka," Government Political Police,) who were sharply looking for movie outsiders.

Secret Honor System

The "Goskino" had assembled seventeen cinematographers to take the funeral. At the side of each of them was placed a communist, to prevent the cinematographer from slipping a box of exposed film to somebody, in case he wanted to do such a stunt. Besides that, another communist was watching steadily from a certain distance his individual set of "cinematographer and communist," for the same purpose, one not trusting the other.

Plenty Of Passyfooting

I also knew, that several thousands of "G. P. U." secret service men were on the Red Place, having a sharp eye on everything. And knowing all that, I had to be extremely careful at every step in my work.

Naturally, I did not intend to do any wrong, but I did not want to be arrested on the spot, with all my stuff and outfit. It would mean no Lenin funeral picture in America!

Got the Pictures!

That day luck was with me, except a broken tripod leg, but that was luck too! I would have left Moscow the same evening if circumstances were not against me. While passing the Russian borderline going to Moscow, I was advised by its chief that on my coming back, he would not let through my stuff and outfit unless I would produce a special permit from the Foreign Office. Such permit I was promised in the Foreign Office only on Monday, the day following the funeral.

Permit Delayed

However on Monday the Foreign Office was closed, as a day of mourning. So I had to postpone my departure to Tuesday. But at one o'clock Tuesday morning, six armed men entered the apartment of my mother-in-law, where I was stopping, pulled me out of bed and declared me under arrest.

Four Hour Search

These were "G. P. U." secret service men—two commissaries, and four rifled soldiers. They entered the apartment with a big tarraram, locked up my mother-in-law in the kitchen, put the whole sleepy house on its feet and a very thorough house search began, which lasted until five in the morning.

Clothes Ripped Open

There was not a single object in the whole apartment, which did not undergo the most scrupulous (or unscrupulous) examination. Even the lining of my overcoat and of my suit was partly ripped. I gained the impression that they were seeing in me a most fearful criminal or a dangerous spy! Oh! This moving picture business!!!

The ordeal of the housesearch was performed by one of the commissaries and by one soldier, the three other soldiers were standing on watch, one at each door in the apartment while the other commissary was sitting in the central room at the table, overlooking the other rooms and watching constantly every move of mine, without pronouncing a single word during the whole four hours of search.

Different Kind Of "Yesing"

When the search was over, a short protocol was written out, in which were mentioned the things seized during the search (my camera with accessories and all the films, exposed and unexposed). The last question was asked and written in the protocol—if any of the inhabitants of the apartment or myself had any complaints against them and had anything disappeared during the search. Naturally, no one had a complaint.

This protocol was signed by one commissary, by my mother-in-law, by myself and by the chairman of house committee, whose duty is to be present all the time during housesearch. An automobile was called by phone from G. P. U. headquarters and while waiting its arrival, I asked the commissary what personal things I should take along with me. He advised me to take a blanket and a pillow, but he did not say a word about taking along with me any money, watch, rings and my "breast cross."

What Prisoner May Have

My pocket book, note book, my passport and all my other documents were seized. The only things a Russian prisoner is allowed to take with him in his cell are: cigarettes, tobacco, matches, teapot, spoon, pillow, blanket, two changes of laundry and some foodstuff (not canned, no fruits).

During the whole search I was not allowed to speak to any of the inhabitants of the apartment and only at the last moment just before walking out of the apartment under the guard of rifled soldiers to the waiting automobile, was I allowed to embrace my dear old mother-in-law and to kiss her good-by.

After some twenty minutes drive, we reached the famous G. P. U. prison, on *Lubianka Street*, in the very center of Moscow. This is a long central street, formerly, before the Soviets came in power, it used to be a very lively business center of Moscow, but now every house of it is occupied by the numerous departments of G. P. U., used partly as their executive office and partly as a prison.

Everyone knows of the G. P. U. Lubianka prison which has well earned all over Russia and even in foreign countries its dreadful reputation, when the "cheka" was still existing. There are the solitary confinement cells, there are the caves, in which many human brains have been blown out with Mauser, Colt or Nagan. To enter this establishment without trembling it is necessary to possess iron nerves and a wealth of self-confidence.

As I said before, going to Russia is not the same as going to some other country. So it is with the prisons. The Russian prisons are one thing and the prisons of other European countries are another.

Spy For Every Nine Persons

To-day, Moscow has approximately two million inhabitants, among them, as estimated by competent inmates of the prison (the Russian prison knows all), are near fifty thousand G. P. U. secret service agents. From the same source, I was told, that taking the whole Rus-

COLOR FILMS PLATES AND FILTERS FOR COMMERCIAL PHOTOGRAPHY

A new supply of this instructive and most interesting book published by Eastman Kodak Co. has just been received. Free copies to all "Cameramen" for the asking.

Howland & Jewery Co.

EASTMAN KODAK COMPANY

510 S. Broadway, Los Angeles

Telephone TRinity 0748

545 Market St.

San Francisco

FOR SALE

Pathe No. 3110, completely equipped with six magazines, tripod, tilt head, mats and vignettes of every description. Guaranteed in perfect shape. 40, 50 and 85 mm. lenses. Bargain.

JAMES C. VAN TREES

American Society of Cinematographers

SCHEIBE'S PHOTO-FILTER SPECIALTIES

Are now popular from coast to coast, and in some foreign countries.

If my many varieties do not always fill the bill, tell me your wants and I will make them on special order. Always at your service.

GEO. H. SCHEIBE

1636 Lemoyne St.

Los Angeles, Cal.



WALTER J. VAN ROSSEM

6049 Hollywood Blvd.

Phone HOLly 725

COMMERCIAL PHOTOGRAPHY

Still Developing and Printing

Sell to Home Camera—FOR RENT—Still Cameras



ARE YOU FELLOWS GETTING—

Screen Brilliancy

Durable Prints

Service?

These are three features of a perfect laboratory.

ARE YOU GETTING THESE?



The Standard Way
in Hollywood

Standard Film Laboratories
 Phone 4350 Second and Dimes Streets
 Hollywood California

(Continued from page 17)

sia's population, there would be for every nine inhabitants one G. P. U. agent. No wonder that nearly every step made and every word said in Russia is known in G. P. U.

Take for instance my own case. Stopping in Moscow in the apartment of my mother-in-law and having my vises both ways, I did not register myself at the police station and nobody in Moscow knew my address. Nevertheless, the G. P. U. agents found me mighty quick and it shows the cleverness of this organization.

Droll Writings On the Wall

The walls of the nowadays Russian prisons are covered with all kinds of inscriptions and up-to-date proverbs, among which, the most striking ones are the following: Russian citizen, who has not been a prisoner—is not a real citizen. Russian population is divided in three categories:—First: Those, who have been in prison. Second: Those who are in prison. Third: Those, who will be in prison. There is also one, which characterizes well the G. P. U. establishment and gives the novices advice. It reads: "Don't trust a single word to your G. P. U. judiciary inquirer." Walking into the G. P. U. prison under escort, I was thinking of the second category!!

We entered a small room, in which were sitting few men. This was the commandant of the G. P. U. prison, the reception room for their newly arrived clients. My former escort left the room. Another man, the commandant's assistant, made a fresh search of all my pockets, took out everything there was left in, handed me a re-

ceipt for all the seized things, handed me a big sheet of questions to be filled out and when this was done, one of the guards ordered me out of the room and I was conducted along different corridors until we reached a cell, marked No. 3. The door was opened and I walked in. So this was my first prison cell!

"Black Hole of Lubianka"

It was about six o'clock in the morning. As soon as the door had closed behind me, I noticed that the cell was packed with other prisoners and I was glad not to be alone. The size of the cell was about ten steps square. Both sides of it had continuous beds of boards. In the middle was a narrow passage and one window. There were about forty people present. Every inch of the cell was occupied, on the board beds, under them, and in the passage. The air of the cell was thick and foul. There was no ventilation of any kind. To open the trap-window is strictly forbidden. As soon as some one goes near it, the sentinel standing outside shoots at him without warning. Cases were recited where people have been shot in that way.

Real "S. R. O."

Some were sleeping in a sitting position, some were standing for lack of sitting room. To move forward from the door, I had to step on those who were lying in the passage. The whole place was a mingled mass of human beings.

I was very cheerfully greeted and asked, who I was, from where I came and what was the reason for my arrest. I answered the questions and gave the reason as cinematographing Lenin's funeral." They laughed and

said I had been foolish to come to Soviet Russia for that.

They pointed out an old peasant lying under the board bed and said: "There is another victim of Lenin's funeral!" That peasant was a delegate from a village sent to attend the funeral and while on the Red Place, he expressed his wonderment about the grandeur of the event and had said: "In such a grand way has not been buried even *General Kutuzov*" (a celebrated Russian general of 1812, who defeated Napoleon's Army). A G. P. U. man standing nearby had overheard this comparison and had arrested him.

Obligatory Mourning

These were still other funeral victims present—participants in a marriage party. Monday, January 28th was declared a day of mourning. It so happened that for this very day there was pre-arranged the marriage of a couple in a well-to-do family apartment. The guests were all present in the apartment and were making merry. Some communist had seen the merry-making through his window from the house opposite and the result was—everybody arrested. And here they were, the ladies in their evening dress, the men in tuxedo's, straight from the marriage table into the prison cell! What a wonderful life!!

Cosmopolitan Cellmates

I was immediately introduced by one of the inmates in a very humorous way to all of my new comrades. Their names and professions were called and also their "crimes" named. What an assembly! Here were present many nationalities, many professions, people of different standing, from simple peasant to a Danish count and a young Russian Prince. Here, all were equal, friendly and obliging to each other. The variety of professions and businesses represented here was just as follows: Engineers, merchants, murderers, thieves, pick-pockets, a bandit (who was called out during the introduction and shot in a G. P. U. cellar), an aviator, the so-called spies (a very popular charge of the Soviets, about ten per cent of the prisoners) and God knows what others.

Newcomer Surrenders Cigarettes

While the introduction was going on, everybody was smoking my cigarettes. A cigarette in the prison cell is the most precious delicacy and the new-comer has to surrender them.

Cells, as described here, are the so-called "preliminary" cells. Here, everybody keeps on his clothing day and night. It happens, that some prisoners are kept here as long as three weeks and living for so long a period of time and under those dreadful conditions, one can readily imagine the sanitary condition of the place. "Cooties" were creeping all over. I was not in there 15 minutes, when I saw a big "fellow" creeping up my sleeve.

However, I was in a very good state of mind. I took my situation from the humorous side.

Directed With Revolver

Some half hour later, the cell door opened and my name was called. I was taken out into the corridor, a guard, holding a revolver in his hand, commanded me to move forwards, directing me from behind: straight on, to the left, to the right. In such a way we reached the street. It was still dark outside, the streets empty. My escort, holding his gun steadily pointed at my back, and commanding at each new turn the same way as before, took me to Lubanka Street, until we reached a big building at the gate of which stood two rifled soldiers.

Down to the Cellars

My escort produced a pass and we entered. I recognized the building—the headquarters of G. P. U.—in which severe cases are treated, like espionage, treachery, counter-revolution. For some time, we were walking along different corridors, along railings descending to the cellars. This was the only moment that I felt a little uneasy.

I knew, this was a place, where a man can disappear from the earth's surface without any one ever learning his fate.

Finally we reached a room with a sign on its door:

"Special Department of G. P. U." (United Government Political Police). A man was sitting there, of quite an appealing face. He bade me to take a chair at the table and after having arranged his papers, began to interrogate me.

Some Questions Asked Again

He was a judicious inquirer. First he filled out the same kind of questionnaire similar to the one I had previously filled out, asking me question after question, which I had to answer myself when brought to the G. P. U. commandature an hour and a half previously. The questions dealt with my life beginning from my birthday up to that moment. For instance, where and when born, who are my parents, what relatives I have, where they were living, my education, my social standing, profession, to which political party I belonged if any, with what kind of government I sympathize, where I have worked, which countries I have visited, etc., etc.

The Trap

Every time a prisoner is interrogated, no matter how often, such question blanks are always filled out first. This is done for trapping a man, who is not telling the truth. The lie would be soon discovered by comparing the question sheets. The questions are so many, that no matter how good a memory one may possess, it would be impossible to remember all he said, except the truth.

From that time began the real inquiry about the matter which brought me to the prison cell i. e. the cinematographing of Lenin's funeral. He insisted that the correspondents ticket did not give me the right to take pictures.

Finally he said: "So far I see you have been telling the truth, but now, I am going to ask you a question, the answering of which will decide your fate. I advise you to admit the fact and I assure you, I will do my best to lighten your case," and he asked: "Did you ask Goskino cameraman D. to take the funeral picture for you and offer to pay him for that service a certain sum?"

Incrimination Whole You Want

Having never made such offer to anybody and also not to cameraman D., whom I know personally very slightly, I naturally denied the charge. It was clear to me that this is a provocation of G. P. U., or some vile trick against me for one reason or another on the part of D. himself. My inquirer said after that: "As you are denying the charge, I will confront you with D., but you have no right to ask him questions nor to speak to him." He made a sign to a guard and D. was put in the doorway in such a manner that I could not see him nor he could see me. The inquirer ordered D. to repeat the words incriminating me, which he did. D. was ordered away and I was asked if I recognized his voice. I was not sure of it, as I did not know his voice well enough. D. was brought back and shown to me face to face and I recognized him.

I was puzzled about the charge of this man against me, as I had never in my life caused any harm to him whatsoever. With this incident the inquiry was closed and I was brought back to my cell in the same manner as I had been taken from it.

The day was breaking and on reaching my cell I found there everybody on foot already. It was nearly eight o'clock, and breakfast time. After a while a teapot was brought in the cell, some sugar and for each, a pound of black rye bread. After the breakfast, one of the prisoners offered me his place on the board bed to lie down and have a rest, which I needed, as this night had been one full of events for me.

Too bad, I could not record them on the film for an American news reel.

Soup and Tea

I accepted the kind offer, stretched myself out on the board bed, forgot about the "cooties," and had a quiet sleep until lunch-time, being awakened by my comrades, after the soup pot was brought into the cell.

The soup tasted well. It was a potato soup with some meat, navigating inside the pot. Everybody received a small aluminum dish and a spoon. After the soup, there came the teapot again. At six in the evening there came the same soup again and after it a wheat mash. A bit later, tea again and the day was over.

The day in a well crowded prison cell passes fast. Everybody tells his story, some newcomers are brought in, and there is always something happening.

Humanitarian Act

So for instance: A prisoner, an engineer, middle-aged and looking sick, fell suddenly unconscious. The prison doctor was called, who did not believe his real unconsciousness and to try him out, stuck a needle into the man's leg. The sick man did not show any sign of pain and after quite a lengthy effort, he regained his senses.

This poor fellow told us his sad story. He had a young wife, who, with some commissary of higher standing, had a love affair. They resolved to get the husband out of their way and denounced him as a counter-revolutionist this resulting in his arrest.

The same evening, about eight o'clock, I and several others of our cell were called and were put in a big entirely closed auto, called "The Black Raven" and were transported to the "Butyrka Prison."

In the Butyrka Prison

In former times, this prison served for manacled prisoners, condemned to hard labor in Siberia. It was built some two hundred years ago. Its cells are heavily arched, floors asphalted, windows double cross ironed. The whole aspect gives a sinister feeling. Nevertheless, everybody was glad to change the G. P. U. extremely crowded cells for the more sinister looking Butyrka cells.

The reasons for such feeling are quite many. The principal of which are: The regime in Butyrka is far not so severe as in G. P. U. and the atmosphere of life is much better. The cells are more spacious, every prisoner gets his individual bed, here he can undress himself during night and sleep quietly. Daily newspapers can be ordered through the prison office against payment. Unofficially the prisoners play chess, domino and cards (all these games are manufactured in the cell itself by the prisoners). Once a week everyone is allowed to receive foodstuffs from his relatives or friends. This privilege can be used naturally only by those who have money and relatives in Moscow. On the first and fif-

Larger Aperture —More Light —Greater Speed

Poorly lighted interiors or other locations present no problem to the cinematographer whose camera is equipped with a

Bausch & Lomb

**ULTRA RAPID
ANASTIGMAT**

f: 2.7

Unusually sharp definition from center to corners of the standard motion picture area even at full opening of f:2.7 is characteristic of this lens.

Ask your dealer, or write us,
for descriptive folder.



**Bausch & Lomb
Optical Co.**

Dept. E78, Rochester, N. Y.
New York, Washington, Chicago,
San Francisco, London

TITLES ART BACK GROUNDS

H.C. Jacobsmeyer Co.
HOLLY 482

DEBRIE CAMERA

And Equipment

All for \$500.

ANDRE BARLATIER

American Society of Cinematographers

FOR RENT

Two Bell and Howell Cameras, 40, 50, 75 mm. lenses, Thelhammer iris. Jean Trehaud, Jr., 7042 Stilson Street, Palma, Calif. Telephone 761-243.

month of each month the prisoner is allowed to write one letter to his relatives and to receive letters at any time from outside, but naturally only those, which the prison censor passes.

After the judiciary inquiry has been entirely finished and the prisoner is awaiting trial or banishment, he is allowed to meet, for a fifteen minutes talk, one of his closest relatives every Monday. Also every day, for half an hour, the prisoners are taken out in the prison yard for a walk. All these above named privileges do not exist in the G. P. U. prisons on Lubianska, where the prisoner is shut off from the world entirely. The only news he gets is from the newly arrested persons reaching his individual cell.

Food Insufficient

One big drawback of the Butyrka prison, is the food. With the Butyrka prison food alone, a man could hardly exist for any length of time. It consists regularly, and every day, of: three times a day just hot boiled water, once a day a watery soup without any fats in it, once a day wheat or buckwheat mash, not quite one pound of black rye bread and once a month one pound of sugar. That is all the prison gives you to eat.

After being unloaded from the "Black Raven" in the prison yard of Butyrka, men and women together, over 40 in all, we were brought into the inner prison, where everybody was called by name, a short questionnaire filled out, men separated from women and brought to the so-called quarantine building, in which, if not released or transferred to some other prison, everybody has to stay not less than two weeks.

The quarantine building's cells held 25 people each. They are about 12 feet wide and 24 feet long. In the middle, stands a long table. The cell has one window. The prisoner's day is as follows: At six in the morning everybody gets up, the cell is opened and the prisoners walk to the lavatory, where they are not permitted to remain more than 15 minutes. Bread and hot water is brought into the cell by two prisoners on duty (for 24 hours), whose duty is to bring the food and water from the prison kitchen, to clean the dishes and to sweep the cell.

In Butyrka, every prisoner does not get his individual dish, but they have to spoon out the soup or the mash from the big common pot, brought into the cell. This is a most unpleasant thing before one finally gets used to it. One must not forget the mix-up of different people in a cell, quite many among them being sick with all kinds of good and bad diseases. About at eleven, the whole corridor (five cells) goes for half hour's walk into the prison yard. At noon the soup and hot water. Again 15 minutes lavatory. At six in the evening the mash and the hot water. At seven, 15 minutes lavatory for the last time that day and the day is over.

Guards Break Up Games

At intervals, the prisoners are killing time with games, but as soon the corridor guard outside notices it through the door-hole, he rushes in and the games are over. He seizes the cards and the figures. New ones are made however, very quickly and so it goes. The life in a prison cell is rich with incidents and they help to kill the monotony.

The "Brood-Hens"

Sometimes, the G. P. U. is sending into a cell one of their own agents, under the disguise of a prisoner, to listen, to watch and to provoke. But as a rule, these, in prison terminology called "Brood-Hens, are soon dis-

ROY DAVIDGE & CO.

FILM LABORATORIES

(Formerly Harold Bell Wright Laboratories)

NOW LOCATED AT

201 N. OCCIDENTAL BLVD.

REALART STUDIO

PHONE DREXEL 4622

BASS — CHICAGO

Bays, Sells, Exchange Cameras, Printers, Lenses

Complete Stocks

Cash for Bell & Howell and De Ross equipment

Catalog Free

Bass Camera Company

109-AC North Dearborn, Chicago, Ill.

FOR SALE

BELL & HOWELL OUTFIT

Camera, Tripods, Improved Thalhammer lens, Six Magazines, 40 mm., 50 mm., 75 mm. and 110 mm. Lenses, also Varito 75 mm., Carrying Cases and Trunk

Outfitted to Satisfy the Most Exacting

Right price and right terms to right party.

Call J. A. Dehroy, 615 North Windsor Blvd.

Phone 423-305

Los Angeles

Cinema Studios Supply Corp.

1426 Bushwood Drive

Holly 0819

LIGHTING EQUIPMENT FOR RENT

L. A. FIRE DEPARTMENT

WIND MACHINES

Water Engines

FOR RENT!

Bell & Howell Cameras

COMPLETE EQUIPMENT

40, 50, 75 M. M. Lenses

170 Shutters

J. R. LOCKWOOD

523 North Orange St.

Phone Glendale 3361-W

Glendale, California

covered and that is a bad moment for them.

Entertaining the Hens

I witnessed one such case, which nearly ended with death to the "Brood-Hen." The time for punishment being set and the role for each assigned, the affair began: One of the prisoners stands at the wench-hole of the door, others are beginning to dance and to make noise. Others throw a blanket over the head of the "hen," throw him on a bed and while one group is holding the victim, the others beat his ribs so hard that they are broken and the man becomes unconscious. Then in this instance, he was hanged to the window bars, the doctor called and the prisoners declared this man wanted to commit suicide.

He was carried out on stretchers to the prison hospital and the spectacle was over. The prison authorities know very well what is happening, but they are practically powerless to prevent such things.

The self-discipline in a prison cell among the prisoners is very severe. If some one would denounce the ill-doers, he can be sure that some day, even if transferred to another cell, his fate will be the same.

Guards Lose Guts

The Butyrka prison guards, inside the prison, are all unarmed. There have been several cases, where the prisoners have overcome the armed guards, one after another, have killed them and made their escape. Since that time, the prison guards are all without arms and in order to save their own skin, they close their eyes in cases as described above. Among the prisoners are men awaiting death sentence and they have nothing more to lose and if some of the G. P. U. man comes within their reach they do not hesitate to revenge themselves.

Entrance Easy, Exit Difficult

In Butyrka Prison no difference is made among the different types of prisoners or criminals. In the same cell are persons who never have committed a crime in their lives. At the present time, Russian prisons are filled with people who are not criminals at all, judge from a civilized country's viewpoint. There are no more than ten per cent of real criminal element among them. This is why the life in the Russian prison nowadays is comparatively supportable and it is not considered shameful to be a prisoner there. Every one of Russia's inhabitants knows how easy it is to be put in, but they also know how difficult it is to get out.

Many Professions Represented

In the cell of the quarantine building I soon made friends with several of the intelligent inmates. One was an Englishman, secretary of a British gold concessionary in Russia, the other a twenty-year-old Danish Count. Both were accused of espionage. There was also a professor of geology and a very well known lawyer. Our beds were close together and we had a good time.

However, the two first mentioned, a week later were taken back to the G. P. U. prison for solitary confinement, and a week later I was transferred from the quarantine building to a cell in the so-called "Commun" building. This cell was bigger in size, it held forty-four prisoners and was considerably dirtier. Here the inhabitants were of much lower class—about half of them were real criminals.

The inner rules in this cell were also somewhat different. Each cell had its own bailiff elected from the prisoners of the cell. As a rule, the elected is the one who has inhabited the cell the longest.

In the cell of the quarantine, we had acting as bailiff

a young Russian Prince, but in the cell where I was put later a desperate criminal was bailiff. Therefore the atmosphere in this cell was entirely different. The bailiff declared to all newcomers, that by ruling of that cell, all those who were receiving foodstuffs from outside, were invited to give away, voluntarily, the fourth part of it for the benefit of those who were suffering hunger in the cell, i. e. for those, who were not receiving any food from outside. Otherwise he would not guarantee the safety of food or even clothing.

Cheques In Cells

This ruling would be just what if the fourth part of the food would be really divided among all the prisoners who did not get any help from outside. But, in reality, it was divided only among the criminals, the real bosses of the cell.

During my three weeks stay in this particular cell, I did not have to complain. I was treated nicely and nothing was stolen from me. One day a belt was stolen from a prisoner. He complained to the bailiff, who ordered a cell search. The belt was found with one of their own gang, but nevertheless, the prison discipline had to be obeyed and the thief was beaten by his own comrades.

Fights in the cell were quite frequent and some of them bloody. When the fighters go too far, their comrades separate them.

An Odd Quartette

To kill time, I played cards with some of the inmates. My most frequent partners were a former army officer, one swindler of note, and one celebrity in safe-blowing. Adding here my profession as cinematographer, the quartette of these four professions at a card game was quite bloomy!!

Always Asking Questions

From time to time, early in the morning, with others, I was called out, put in the big Black Raven and transported to G. P. U. on Lubianska for further judiciary inquiries. On these occasions, I always had a hard time to control my nerves. These were always the most unpleasant days. However, it had to be done, as on the result of the inquiries my further fate depended. I knew that my least emotion in the face of the inquirers would be translated by them as a sign of weakness and they use it cleverly to terrorize the prisoner more and more to their own satisfaction.

Cross Examinations A Pastime

To my credit, I must say, I maintained such self control and cold-bloodedness at all times that my inquirers seemed puzzled. Once I was cross-examined by three inquirers from eleven o'clock in the morning until eight in the evening, without an interval.

Fined For Reds Previously

At that time they charged me with a new crime, for having deserted the Red Army in 1919. I must say, that I never have served in the Red Army. It is true, that, from 1918 to 1919 I was cinematographing military pictures for the War Dept., but against salary and not as a conscript in military service.

No Court Trial

After that inquiry was over, they read me paragraph 205 of the Soviet Criminal Code, which, on conviction, carries the death sentence. I had to sign a paper to this effect and the inquiry was over. There was nothing more left but to wait for further developments. In other countries, in cases like mine, the prisoner is sure to get a regular trial in a court, but in Soviet Russia is different.

Arbitrary "Justice"

Most cases over there are treated by the G. P. U. in an administrative way without any court proceedings whatsoever and without presence of the accused. The result of the G. P. U. decision is simply announced to the prisoner by a short visit in his prison cell and that is all. Every prisoner is anxious to get a court trial, but he seldom gets it.

Cattle Car Conditions

After that inquiry was over, I was placed, as usual, in the celebrated G. P. U. cell, called "Schatchnik," which in Russian means "Dog-Cell." This is a very small cell, about 20 feet square. Half of it is occupied by a common board-bed, so that there is a walking space left not over ten by 20 feet. In this room, there are some times packed in as many as 60 persons. This sounds incredible but it is true.

Luckily enough for me, I had never to stay overnight in one, but there are some, who have spent nearly three weeks in one. From this cell, the prisoners are called out to the inquirers and when the inquiry is over, they are put back there again, until, at evening, about at eight o'clock, the "Black Raven" takes them back to the Butyrka Prison. Walking out of this "Dog-Cell" into the "Black Raven" to be transported to the Butyrka Prison, makes everybody feel happy. It's like going home!

In the forenoon of March third the cell door opened, my name was called and I was ordered to walk out with my personal belongings. Such an order means liberty, banishment or long solitary confinement in the so-called "Inner Prison of G. P. U." While I was gathering my belongings, my cell comrades were discussing, what fate awaited me. Opinions varied. Some maintained that I would be let free; others said the contrary.

Real Life Drama

Following the custom of the prison, when the opinion prevails that the called-out man is going to be set free, I had to leave, for the benefit of the remaining ones, all foodstuffs, tobacco and cigarettes. Everybody heartily shook hands with me, and with couple of good friends we kissed each other amid applause, a custom also. Out I went. This was the only time I experienced real emotion. After all, they were all good boys and very unhappy. I pitied them with all my heart. I was sorry they were not walking out with me. I had lived among them for three weeks. We had all something in common and we all were equal. Really, prison is the only place on earth where communism does exist—exist without compulsion.

In the prison corridor I was very carefully searched so that no letter or note of any kind should be carried out for delivery to some relative or friend of the remaining prisoners. Then I was taken to the prison office. There stood a man waiting for me. He looked like a commissary. He ordered me to follow him and reaching the prison yard, ordered me to take seat in the waiting passenger auto.

We drove out of the prison, the auto took the direction towards the street where my mother-in-law lives and I thought "I am going home." The man at my side did not speak a word and I knew that there was no use asking him questions—he would not answer them; that is their rule.



Seldom available, A. S. C. members are always in demand for every phase of cinematographic work.

A. S. C. members can always be reached by telephoning HOLLYWOOD 4404 at the headquarters of AMERICAN SOCIETY OF CINEMATOGRAPHERS at 1103 No. El Centro Avenue, temporary address until completion of new A. S. C. office in Guaranty Building, Hollywood.



"Ruo"
the New Camera Lens
SPEED 20
Focus 32, 35, 40, 50, 75
and 100 millimeters
ROBERT ACKERSON
1725 Hudson Ave.
Hollywood, Cal.
Importer and Agent for
the U. S. A.

Triumphs!

"LILIES OF THE FIELD" - - - - The Truly Great Accomplishment of

Corrine Griffith

—AND—

Opened in New York City, March 19th

J. C. Van Every

"THE THIEF OF BAGDAD" - - - The Supreme Achievement of

Douglas Fairbanks

—AND—

Opened in New York City, March 19th

William Edgar

"DOROTHY VERNON OF HADDON HALL" - The Greatest

Triumph of Mary Pickford

—AND—

Opened in Los Angeles, March 19th

Charles Roskopf

"SECRETS" - - - - - The Versatile Artistry of Norma Talmadge

Opened in Los Angeles, March 20th

—AND—

Gastone Gaudin

All Materialized For The Screen
by

ROTHACKER-ALLER LABORATORIES, Inc.

5515 MELROSE AVE.

—Hollywood 7180—

Direction Changed

The auto made a sudden turn and from that moment I knew, I was not going to the apartment of my mother-in-law but to the G. P. U. prison again. I was right. Arriving there, I was brought immediately into the "Dog-Cell." I thought I would be left there until they picked out a "good" solitary cell for me in the "Inner Prison."

"Deported"

About an hour later I was called into the commandant's room. He produced a paper for me to sign, on which was written:—"By decision of the Collegium of G. P. U. of February 22nd, John DORED, is to be deported from Soviet Russia under escort to the border-line."

I was glad to learn this news and signed the writ. At the commandant's office I was permitted to see my mother-in-law for a ten minutes talk and to bid her goodbye.

After this was over, I was brought back to the "Dog-Cell," where I stayed until a few minutes before the evening train left for Reiga.

Cameras Returned

I was taken to the station with all my stuff on an auto truck. As escort to the Latvian border I had with me, in a compartment of passenger train, one commissary and two soldiers. All the way, they were very polite

and obliging. On the border, I was given back my cameras, accessories, my passport and I was free!

Giving Devil His Due

To sum up the story, I want to say, that, really, I can not blame the Soviets much for their action against me, because, I, in their eyes, was a dangerous competitor to them for foreign market for the Lenin funeral picture. They thought, that in case I managed in some way, to forward to America my funeral picture ahead of theirs, that their own picture would not be worth a cent in the States afterwards. Therefore, to kill competition, the "Goskino" had resolved and issued orders to arrest and to keep me locked up until they had sold the monopoly rights for that picture themselves. I do not know, whether they have succeeded in their aim or not, but they were certainly wrong in their expectation of \$250,000 for the American rights alone.

Cause For Anger

If some other foreign cinematographer would have been in my place and put in the prison without any visible reason as they did with me—I can vividly imagine his revolt! But for me, as a man knowing Russia and the Russian customs, this episode of mine is simply a natural thing.

The Bulldog Spirit

If a new occasion will present itself again to make a

trip into Russia after some worth while stuff and the Soviets would give me a vice—I would not hesitate a minute and would go. Russia was, is, and always will be an unusual country in every phase of its life.

Reaching Riga, after nearly six weeks of imprisonment, I learned, that the Latvian Government and the American firm, which I represented in Moscow, had made very energetic steps before the Soviets in my behalf. This and some other circumstances, were probably the main reasons why I was put to liberty so quickly.

Now, after this episode is told, I want to take the reader back to the first page of this story and ask: "Do you not find big similarity between the duties of a soldier and a 'News-cinematographer'?"

A. S. C. ELECT NEW OFFICERS

(Continued from page 8)

Milner's Career Varied

Victor Milner, who comes to the A. S. C. secretaryship, is likewise a veteran in his calling. He began at the bottom of the ladder as a theatre projectionist, then went to work in the laboratory and shop of the famous Eberhard Schneider in New York City and later became one of the original news cinematographers for Pathe. He filmed "Hiawatha," one of the first features, made a trip around the world as well as to the interior of the Congo and to Europe several times.

Milner's dramatic productions have included six features for Balboa; J. D. Hampton's "Fugitive from Matrimony," "Haunted Shadows," "The White Dove," "The Double Standard," "Uncharted Channels," and "Behind Red Curtains;" J. P. McCarthy's "Out of the Dust;" H. B. Warner in "One Hour Before Dawn," "When We Were Twenty-One" and "Felix O'Day;" Jesse D. Hampton's "Half a Chance," "Her Unwilling Husband" with Blanche Sweet, and H. B. Warner in "Dice of Destiny;" J. P. McCarthy's "Shadows of Conscience" and numerous Universal productions including King Baggott's "Human Hearts."

With Niblo

Milner left Universal to become associate cinematographer with John F. Seitz, A. S. C., on Rex Ingram's production of "Scaramouche." The secretary then joined

Fred Niblo as chief cinematographer on Niblo productions for Louis B. Mayer and Metro, and in that capacity filmed Niblo's success, "Thy Name is Woman" and at present, is photographing "The Red Lily."

Van Enger an Ace

Charles J. Van Enger, who is to be the A. S. C. financial wizard for the coming year, is an outstanding ace of the cinematographic world. In the old days, besides being a cinematographer, he was assistant superintendent of the American Laboratory in New York and superintendent of the Paragon Laboratory at Fort Lee, New Jersey.

Van Enger has filmed some of the screen's greatest players, including two of Nazimova's starring vehicles, "The Doll's House" and "Salome." Among his other productions of the past several seasons are the following directed by Maurice Tourneur—"County Fair" with Rene Guissart, A. S. C., "The Great Redeemer," "Last of the Mohicans," and "Foolish Matrons." For Max Linder he filmed "Seven Years Bad Luck" and "Be My Wife." With H. Lyman Broening, A. S. C., he photographed R. A. Walsh's production of "Kindred of the Dust."

With Lubitch

Before beginning his present position with Warner Brothers, with whom he has filmed Lubitch's "The Marriage Circle" and Monta Bell's "Broadway After Dark," Van Enger was with Goldwyn for whom he photographed such productions as "The Christian" and the like.

Coming Year Promising

The coming year promises to be one of the brightest in the brilliant history of the American Society of Cinematographers. A. S. C. activities are of a more commanding aspect than ever before and with the Society's new headquarters to be occupied in the Guaranty Building, now under construction in Hollywood, before the dawn of 1925, a magnificently tangible milestone will have come into being to testify to the fact that the "progress" portion of the A. S. C. motto—"Loyalty, Progress, Art"—has never been lost sight of.

The new headquarters, according to plans which are being worked out, will be one of the most impressive features of the new Guaranty Building, itself a masterpiece in architecture, situated as it is at Hollywood Boulevard and Ivar—the veritable heart of Hollywood, the film capital of the world.

Because of their location for several years at 6372 Hollywood Boulevard, the American Society of Cinematographers are still receiving communications directed to the latter address.

Attention is called to the fact that, until completion of A. S. C. offices in the new Guaranty Building, the Society's temporary headquarters are at 1103 North El Centro Avenue, Hollywood.



Andre Barlatier, A. S. C., is shooting a German production at Goldwyn Studios, Culver City.

* * *

Ernest Haller, A. S. C., is filming "Puppy Love" at the F. B. O. studios.

* * *

David Abel, A. S. C., is photographing "Babbitt" for Warner Brothers. Harry Beaumont is directing.

* * *

Victor Milner, A. S. C., is filming "The Red Lily," a Fred Niblo production.

* * *

Faxon Dean, A. S. C., has finished shooting "The Guilty One," a Paramount production which Joseph Henabery directed.

* * *

Alois Heimerl, A. S. C., is filming an Al Davis production, Al Davis directing.

* * *

John W. Boyle, A. S. C., writes from Berlin, under date of March 19th, that "this is 'some town'," and from Palermo, Sicily, under date of April 1st: "en route to Bizka and other African ports. Having California neither here."

* * *

Georges Benoit, A. S. C., states that he recently had one of the "scars of his life" when a high wind knocked a reflector against his Mitchell, so that it rolled 35 feet down a bluff. However, no harm was done.

* * *

H. Lyman Broesing, A. S. C., has begun work on "Being Respectable," a Warner Brothers production directed by Phil Rosen. The cast includes Marie Prevost, Irene Rich, Louise Fazenda, Monte Blue, Theodore Von Eltz and Sidney Bracy.

* * *

Max Du Pont, A. S. C., has arrived in Tahiti where, he says, the sunsets are so beautiful that the cinematographer can hardly resist the temptation to set up and shoot the setting of the sun every day in the week.

* * *

Gilbert Warrenton, A. S. C., is shooting his first production with his new Mitchell—"We Are French," directed by Rupert Julian at Universal City.

* * *

Herford Tynes Cowling, A. S. C., according to the last word received from him, is "still grinding through" India on his present trip around the world.

* * *

Joseph Dubray, A. S. C., is back in his cinematographic harness once more and is prepared to shoot a big production.

Frank B. Good, A. S. C., is back in Los Angeles from San Francisco, completing the camera work on "Little Robinson Crusoe," the latest Jackie Coogan production.

* * *

Arthur Edison, A. S. C., is photographing Jack Pickford's "The End of the World."

* * *

Tony Gaudio, A. S. C., through the courtesy of Joseph M. Schenck, is filming the latest John M. Stahl production at the Louis B. Mayer studios.

* * *

Steve Norton, A. S. C., presided over an auxiliary camera on a big scene in the Stahl production which Tony Gaudio, A. S. C., is filming.

* * *

Walter Griffin, A. S. C., is shooting a current Fox production.

* * *

Rene Guisart, A. S. C., has become the owner of a valuable set of puppies which arrived to one of the pair of police dogs which he brought to Hollywood with him on his return from his last trip to Europe.

* * *

Robert Newhard, A. S. C., is busy photographing Nell Shipman productions. Bobby is still being praised for the superiority of his work in "The Hunchback of Notre Dame" which was directed by Wallace Worsley.

* * *

Jackson J. Rose, A. S. C., is busier than ever filming Universal productions.

* * *

Steve Smith, A. S. C., is shooting his latest Vitaphone production.

* * *

Joseph Brotherton, A. S. C., is filming a current Fox feature.

* * *

Dan Clark, A. S. C., is adding cinematographic splendor to the latest Tom Mix feature for Fox.

* * *

Cinematographers and photographers will find a boon in the announcement of a Los Angeles institution, the Marshute Optical Company, that the reflection from tone or multi-curved surfaces or the wearing of Crookes tinted lenses is being overcome by the supplying of frames without lenses or, by duplicating the original glasses worn with temporary clear flat lenses, an exact imitation of those worn by the individual.

The remedy is effected either by the glasses being sent to the optometrist or by a personal sitting by the cinematographer.

ART



JOSEPH M. SCHENCK
PICTURE ENTERPRISES
1000 W. 10TH ST.
LOS ANGELES, CALIF.

Joseph M. Schenck
Motion Picture
Enterprises

JOSEPH M. SCHENCK PICTURE ENTERPRISES
1000 W. 10TH ST.
LOS ANGELES, CALIF.

Los Angeles
March
24th
1928.

Mr. E. F. Snodger, President,
Mitchell Camera Company,
4022 Santa Monica Blvd.,
Los Angeles, California.

My dear Sir:-

I am pleased to report that
our experience with Mitchell Camera has
always been particularly satisfactory.
The two most recent productions of this
organization, namely "Gertrude" and
"The Girl in the Red Dress" and
with Mitchell and I do not think it an
exaggeration to say that in both pictures
the photography was of exceptional quality.

Our chief photographer, Tony
Gaudin, has long been an enthusiastic
partner with your camera and my own ex-
perience with their extreme reliability
and low cost of maintenance has made me
a staunch friend of your product.

Sincerely yours,

Joseph M. Schenck